



Teacher's Guide

Composer Portraits – Influences of Many Musics

Dear Teacher,

The **Teacher's Guide** is an educational tool designed to help you implement Canadian music content into your curriculum. The Guide is a supplement to the *Influences of Many Musics* Website (<http://www.musiccentre.ca/influences>) drawing on the guidelines of several provincial curricula to guide your students' interactions with the site's content. The Teacher's Guide is organized according to the website's **six thematic categories**, and all activities are organized around and within these themes. Each category has four educational components:

1. A **vocabulary builder** that helps students to understand and use new musical terms that they encounter in that specific category (pertaining to contextual items, musical features or instruments);
2. A **quiz** that encourages students to gain an overview of the category's focus and content;
3. An **activity** that encourages and develops students' awareness of musical (aural, analytical, technical) skills and concepts;
4. An **activity** that encourages and develops students' contextual awareness, and their ability to think through issues of multiculturalism, diversity, and immigration.

In addition to the thematic categories, the website also features an interactive Instrument Gallery, where students can see, hear, and read about the non-Western instruments that composers use in their musical works. We hope that the Teacher's Guide will help you to incorporate the diverse music and inspiring stories of new Canadian composers into your curriculum. We welcome comments and suggestions from your experiences implementing this material at info@musiccentre.ca.

FAQ:

Why should I consider implementing the *Influences of Many Musics* website content into my music program?

1. It is fully complementary to all provincial music curricula in Canada (see next question);
2. It is reflective of local and current Canadian culture, which is often shortchanged in music curricula;
3. It engages with issues of multiculturalism and diversity, which are of interest both to educators and to students in our country.

How does the *Influences of Many Musics* site complement provincial music curricula in Canada?

Educational curricula in Canada are developed provincially; music requirements therefore vary in content and focus from province to province. The Teacher's Guide for the *Influences of Many Musics* project website was developed in consultation with these curricula. For those provinces with world music requirements in their music curricula, the website offers an ideal way to integrate online and digital media into the students' educational experiences. Interaction with these composer profiles through the activities in the Teacher's Guide advances skills as they are described in these curricula, fostering intercultural understanding, encouraging an appreciation for the musical traditions of other cultures, and questioning the value and nature of multiculturalism in Canada's musical communities. Many music curricula do not have a world music, or even Canadian music content requirement. In the effort to make music relevant on a local and social level for Canadian students, the *Influences of Many Musics* website is an ideal supplement to the music curriculum in any and all Canadian provinces.

How is *Influences of Many Musics* pertinent to my students?

Influences of Many Musics is a fun and educational way for students to learn about multiculturalism, history, geography, society, and politics in Canada in the 20th and 21st centuries. It is a **discovery space** where curiosity, cultural diversity and Canadian talent are explored through detailed profiles of 80 composers. The cultural artefacts on this site offer students the opportunity to really "get inside" Canadian music, and to engage with culture makers on a first-hand basis through their stories and voices. The website is a wonderful place to introduce students to Canadian music and to broader issues of culture and citizenship.

What IS Canadian music?

In this project, we look at the definition of what ‘Canadian music’ means. The *Influences of Many Musics* project exists to show the mosaic of diverse international influences and experiences that each composer has brought to Canada. Using audio and visual material, photographs and their own personal voices through interviews and stories, the *Influences of Many Musics* website provides an opportunity to explore the very definition of Canadian music, an exciting and empowering topic for students of all ages.

Who is the target audience for this educational tool?

The *Influences of Many Musics* learning materials are primarily targeted at students in grades 6-12, but its content can be presented in different ways to both younger and older students.

How is this site organized? How will my students navigate it?

Essentially, the site consists of 80 profiles of internationally-born Canadian composers who came here from points across the globe, thereby contributing to our cultural mosaic. Each composer is featured in their own mini-website, which features a collage of information that tells us about their personal story and about their music. Each composer profile is a part of a larger **thematic category**, of which there are six. These larger thematic categories organize these composers based on the influence (instrument, text, visual art, cultural exchange) that is most prominent in the musical work featured in their mini-site.

Where can I find ready-to-use activities for my students?

Activities are based on the six thematic categories, each one exploring the nature of the most prevalent influence on each composer’s works. Each category has a vocabulary builder, a comprehension quiz and two activities to help students learn about these composers and their work. We suggest assigning the corresponding vocabulary list first, to get students acquainted with the terms used in the category. A general class discussion surrounding the focus of the category would also be ideal as an introduction to the section’s content. The quiz tests the students’ depth of understanding of the composer profiles in that section. Finally, the two activities provoke further inquiry, asking questions of a more involved nature.

How can students get a handle on the nuts and bolts of these musical traditions and compositions?

In each category's 'vocabulary builder' section, students are given the opportunity to learn new musical terms and concepts, helping them to understand and discuss these pieces. Additionally, we've included a glossary of music terms that are used throughout the website. Check out the **Instrument Gallery**, where students can learn about 25 non-Western instruments from around the globe. Images of these instruments, a sample of how they sound and a brief written history of their development and use in their country of origin are included.

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<http://www.musiccentre.ca/ter.cfm>.

Six Thematic Areas – Overview



Distant Timbres: Musical instruments from around the globe

Interacting with music in this theme draws students' attention to the sounds of non-Western musical **instruments**. In these musical examples, students will hear how composers have incorporated instruments from other traditions into their Canadian compositions.

Vocabulary Builder

Define the following terms:

Guzheng
Cantonese
Pipa
Zen Buddhism
Kayagum
Minyo
Koto
Globalization
Fanfare

Yangqin
Libretto
Santur
Shamisen
Taiko
Erhu
Mandolin
Balalaika

Quiz

Consult the profiles in this category to answer the following questions:

1. Which composer uses the kayagum in their work?
2. In which country did this instrument originate?
3. Which instrument is used by Armenian shepherds to imitate birdcalls?
4. Which TWO composers use the pipa in their music? _____ and _____
5. How are the sections of Melissa Hui's piece *Come as you are* delineated?

6. *Dance of the Blind* by Marjan Mozetich features what instrument?

7. Who is the fourteenth-century mystic whose ideas influenced Alan Kushan?
8. Where in Canada did Grace Jong Eun Lee get her inspiration to write *Kayagum Concerto*?
9. In Kotoka Suzuki's piece, how are pitch and rhythm manipulated in order to make the music sound more 'Japanese'?
10. Check out the score for Jin Zhang's *Awakening*. What do you notice from the very beginning (about the scoring)?

Activity (Musical Elements)

Check out Chan Ka Nin's profile. After listening to the musical example, how would you describe the sound of the erhu? After reading a bit about the opera *The Iron Road*, can you speculate on why Chan Ka Nin might have employed it here?

Activity (Context)

Check out Arturo Parra's profile. After watching the video of him perform his piece *Furor*, describe how the influence of the Spanish guitar can be heard and seen in this performance. How does he use the guitar differently than non-Spanish influenced guitarists might? Do these interesting techniques/ elements appear in the musical score?



Voices Afar: Languages, poetry and stories

In **Voices Afar**, students can explore the sounds of other **languages**, and how they are used by Canadian composers. Sometimes the composer will use **poetry** or **stories** in another language to tell us about an important event from their home country, or of their experience as a new Canadian. Others use just the **syllables** or **rhythm** of their language to create a new text.

Vocabulary Builder

Define the following terms:

Aleatoric	Staccato
Legend	Opera
Vocal ornamentation	Baritone
Arpeggios	Contrabass
Oratorio	Multilingual
Modernism	Acoustic
Serialism	Musique Concrète
Gamelan	Electroacoustic
Avant-garde	Turangawaewae
String Quartet	Tango
Sufism	Dissonance

Quiz

Consult the profiles in this category to answer the following questions:

1. Which composer was influenced by “Maori action songs”?
2. What is the name of the larger project to which *Astonishing sense of being taken over by something far greater than me* belongs?
3. Describe a “soundwalk.”
4. What is the piece *Sourp Katch* about?
5. Who wrote a piece about the “Pots and Pans Protest”?
6. Which composer was inspired by the Russian poet Alexander Pushkin?

7. Arsenio Giron bases his work *Quintet for Flute and Strings* on the poetry of Spanish poet Gustavo Bécquer. What do these poems describe?
8. How was Hjalmar Bergman's opera *Sagan* adapted for radio?
9. What country did Analia Llugdar grow up in? How did it influence her compositional style?
10. Why did Gerhard Wuensch write in a Romantic musical idiom?

Activity (Musical Elements)

If you were to write a song cycle based on your own life or on an event that you've experienced, what texts would you use, and how would the music that accompanies these texts sound?

Activity (Context)

Discuss the Holocaust, and testimonies from survivors (books, movies, poems, etc.) How is *Stacheldraht* different from, or similar to, these other testimonies? What is the significance of the composer's decision to quote the music of Renaissance composer John Dowland in this piece? Is it possible to create beautiful art from such tragic historical event?



Other Musics: Melodies and rhythms

In this category, students will hear specific musical quotations from other cultures, as many composers are inspired by **melodies**, **songs** and **dances** from their home country. A composer might also use sounds from **nature** or imitations of natural sounds made by computers for cultural signification.

Vocabulary Builder

Define the following terms:

Habanera

Dodecaphonic

Requiem

Diatonic

Klezmer

Ornamentation

Heterophony

Gamelan

Byzantine

Intonation

Fugue

Harmonics

Imperialism

Pipa

Quiz

Consult the profiles in this category to answer the following questions:

1. Describe the kinds of songs used by José Evangelista in his work *Airs d'Espagne*.
2. Read the programme note for Christos Hatzis' *Constantinople*. Summarize what the piece is about.
3. What does Alan Gilliland's title signify (*On the Shoulders of Giants*)?
4. Where was Ana Sokolovic born?
5. What historical event inspired Gideon Gee-Bum Kim's piece *Song of the heavens and Firmament*?
6. In Tony Leung's interview, he discusses a particular piece of music that he quotes. What kind of melody is it, and what is the melody's name?
7. Which musical group helped Svetlana Maksimovic make a smoother transition into musical life in Canada?

8. Check out the score for Svetlana Maksimovic's piece, and translate four of the Italian score markings (choose any four).
9. What happened to Ana Sokolovic's relationship with her Serbian heritage after moving to Canada?

Activity (Musical Elements)

1. In Dora Cojocaru's piece, *Transparencies*, she uses orchestration and scoring to create the effect of transparency. How is this achieved? (Think of the instruments she chooses, and how they are employed).
2. In Doming Lam's piece *Oriental Pearl*, the composer has intentionally evoked Chinese musical elements through Western instruments. What kinds of elements are "Chinese musical elements"?

Activity (Context)

The effects of ideological oppression in the former Soviet Union have manifested themselves in the music of Shostakovich, Mussorgsky, and Prokofiev (among countless others). Adil Bestybaev's work *Idée Fixe*, was composed with the intent to express these ideas. How can we hear something as abstract as 'oppression' in his music? Compare it with a piece like Shostakovich's *Symphony No.5*. Discuss Socialist Realism, music and politics in relation to Bestybaev's music and other Soviet composers.



Cultural Inspiration: Concepts and ideas from other countries

Inspiration for composing music can come from anywhere. In the **Cultural Inspiration** thematic category, students can explore some of the less obvious sources of inspiration. Examples include music that is inspired by aspects of **philosophy** and **religion**, or that offers new interpretations of **poetry** or **visual art** from another country.

Vocabulary Builder

Define the following terms:

Islam	Rubato
Natal	Qin
Buddhist chant	Andante
Chinese opera	Pizzicato
Afrikaans	Nazi
Apartheid	Zoltán Kodály
Zulu	Intercultural
Tone Poem	Torah

Quiz

Consult the profiles in this category to answer the following questions:

1. Identify the composer inspired by the painter William Kurelek.
2. What does the word “Ming” mean?
3. Which composer drew inspiration from hearing Zulu singing as a child?
4. Which piece of music begins with the line “Yesterday evening before I fell asleep, who should suddenly appear before my eyes”?
5. Which piece is scored for bass clarinet, harpsichord, and prepared tape?
6. Check out Eldad Tsabary’s profile. Where did he record the sound material for his piece *In the eye of the believer*?
7. In Raoul Sosa’s piece *Concert pour la main gauche*, he quotes a melody. Where did this melody come from?

8. Where did An-Lun Huang get the inspiration for his symphonic poem *Sword*?

Activity (Musical Elements)

In Aris Carastathis's piece *Halcyons*, the composer sets out to depict birds. How does he accomplish this musically? Check out the score for clues on the shape of the melody, the rhythm, etc. How do these musical elements paint his picture? What musical shapes or rhythms might a composer use to evoke the image of other animals? (You might explore parallels with Saint-Saëns's *Carnival of the Animals* for this discussion).

Activity (Context)

Provide students with information about the African Apartheid. Then, have them explore Jacobus Kloppers' profile, listen to his piece *Reflections*, and discuss how Kloppers represents his experience of these events in his music.



Reflecting Canada: New perspectives on our country

The **Reflecting Canada** thematic area introduces students to music that is inspired by Canada. Inspiration may come from **art, history, multicultural and natural surroundings** or simply from the **freedom of expression** that composers feel living in Canada. These materials also include music that attempts to describe the vast and cold **landscape** of Northern Canada, and music inspired by Canadian **art and history** or by a particular **person**.

Vocabulary Builder

Define the following terms:

Anglophone

Francophone

Indigenous

Heterophony

Indeterminate music

Piccolo trumpet

Tibetan bells

Soundscape

Microtonal

Chamber opera

String Quartet

Quiz

Consult the profiles in this category to answer the following questions:

1. Which work is dedicated to Canadian multiculturalism in this section?
2. Who “recorded” Tommy Thompson Park for their work?
3. Nikolai Korndorf was inspired by a painter who came from this part of Canada (circle one): The North / The Maritimes / British Columbia / Toronto
4. Which medium did Jana Skarecky combine with music in order to fully experience the Canadian artist on which her chamber opera, *Emily, the Way You Are*, is based?
5. What event prompted Kelly-Marie Murphy’s piece? Why might she have felt a personal connection to this story?
6. For which ensemble did Clifford Crawley compose *Airs & Graces*?

Activity (Musical Elements)

In *New Brunswick Rhapsody*, Janis Kalnins creates an atmosphere of pomp and ceremony. How is this achieved musically? (Can you hear specific instruments or instrument groups that help to create this effect?). Why do these musical elements create this effect? In what other kinds of music might you find them?

Activity (Context)

Canada is often characterized by its northern, vast, and cold landscape. How have these elements of the Canadian landscape been represented in the other arts (architecture, dance, literature, art, drama)? How could composers represent these elements? Can you find examples in this category that features some of these characteristics?



Beyond Borders: Cultural movement and exchange

Exploring music in this category will introduce students to the concept of **cultural exchange**. In musical examples, students will hear how music can **cross cultures**, **connect eras** and move **beyond borders**.

Vocabulary Builder

Define the following terms:

Communism

Nationalism

Refugee

Immigration

Huacas

Tankas

Extramusical

Fado

Medley

Microtonal

Haiku

Pentatonic

Multimedia

Polystylistic

Marimba

Indonesian Gamelan

Quiz

Consult the profiles in this category to answer the following questions:

1. Which composer was born in Macedonia?
2. Who is Stephen Lewis? How did he inspire Carol Ann Weaver to compose *Every Three Children*?
3. Watch the video of Daria Dobrochna Kwiatkowska's piece *Shuttle Dreams*. What is the story about?
4. The poetry used by Victoria Maidanik in *Dolci Tormenti* is written by one of the most famous poets of the Italian Renaissance. What was his name? How does Maidanik's music reflect elements of Renaissance music?
5. Does Clark Winslow Ross feel more of an emotional impact from texted or non-texted music?
6. Which composer uses calling songs, dancing songs, and greeting songs of the Gahu and Kpan Logo music traditions of Ghana?

7. How is Dorothy Chang's piece *Flight* a personal story?
8. With which influential musical figures did Gyula Csapó study before immigrating to Canada?
9. What is the instrumentation for Leon Miodrag Lazarov Pashu's piece *Chanson pour Matisse*?
10. What are the instruments listed in James Tenney's score for *The Road to Ubud*? How is the piano treated differently than usual in this piece?

Activity (Musical Elements)

What are some of the Mexican elements that Alejandra Odgers uses in *Moemi*? Watch the video, reference the score, and read her interview for the complete picture!

Activity (Context)

Read the excerpt of Tamara Bernstein's review of James Tenney's *The Road to Ubud* (Globe and Mail). What was her impression of the interplay of 'Eastern' and 'Western' elements in this performance? Do these ideas help you to appreciate the piece differently?

Additional Activities

Activities pertaining to each category can be found under the **Themes** tab. These activities include vocabulary building lists, quizzes, musical activities and contextual activities.

There are endless opportunities for educational exploration with the content of the *Influences of Many Musics* site. In this section, you'll find possibilities for a broader, more contextual approach, giving you the opportunity to create supplementary activities or larger student projects based on the website. This section may also allow the site to align with geography, history, social studies, Canadian studies, and other subject curricular requirements.

The material might be introduced in a more general way through a discussion about the relationship between art and culture. Several questions are posed when you open the *Influences of Many Musics* website and may provide useful entry points for further discussions and lesson planning. These questions include:

- What is Canadian music?
- What inspires a composer?
- When does music evoke a culture?
- Which composers influence us?
- How does music become tied to a place?
- How does music reflect who we are?
- What are Canadians composing today?
- Why is music such an emotional experience?
- Which cultures resonate with us?
- Where does modern music call home?
- What links world and Canadian music?
- How does music help us tell stories?
- Who represents Canadian cultural music?
- What are the roots of contemporary composers?
- Where do tradition and creativity intersect?

The activities described below are divided into four content areas (Community, Citizenship, Stories & Events, and Culture), with suggested applications.

1. Community

Communities can be configured in various ways. They also cross cultural, social and political boundaries. The idea of community is one that students can relate to on individual, social and political levels.

Discussion:

- a) Ask students to define 'community' in a general sense and then ask them to identify their own cultural community. How many and what types of communities are represented in their classroom, their school, their city or town, etc.? Can we belong to more than one community?
- b) Discuss common features found in all communities.
- c) Identify influences that change communities.

Activities:

- a) Ask students to select a region of the world they think they would like to visit. Using the artefacts for the composers identified in this region, students can describe the culture of the region and why it interests them.
- b) Have students research and/or visit a local cultural community centre near their school. How are members building community in these places?
- c) Have students design a series of questions to ask each other (or someone outside of the class) to learn about other people's cultural communities.

2. Citizenship

Canada has always relied on immigration to populate the country and promote economic development. Immigration levels have risen and fallen over the past 100 years, influenced by the needs of the economy and external events, such as the two World Wars and the Great Depression.

Discussion:

- a) Ask students to identify the symbols, geography and important cultural events that are distinctly Canadian.

- b) Ask students about people they know who have immigrated to Canada. What is their relationship with their country of origin? Do they consider themselves citizens of both cultures and countries?
- c) Provide students with the appropriate maps and government documents to help them to understand immigration rules and what it takes to become a Canadian citizen (including the Canadian Charter of Rights and Freedoms). Students can also study immigration patterns in Canada over a specific time period, using graphs on Industry Canada's website. Discuss how the Canadian government decides who is allowed to become a citizen and what people have to do to become one.

Activities:

- a) Ask students to interview a relative or neighbour who has immigrated to Canada about what it means to be Canadian.
- b) Have students write about what it means to them to be a Canadian.
- c) All of the composers on the *Influences of Many Musics* website have at one point or another chosen Canada as their home. Have students read the composer interviews and explore the artefacts and discuss why they think the composer chose to live in Canada.
- d) Learn about Canadian discoveries and inventions and make a chart of Canadian objects that have been inspirational to Canadian composers.

3. Stories & Events

Historical events often provide inspiration to composers. Many influential historical and social events have inspired the composition of several pieces of music on the site.

Discussion:

- a) What makes an event noteworthy in historical terms?
- b) Why would composers want to compose pieces based on these events?
- c) If you were to compose a piece of music based on an event in your life, what would it be and why? How would the music sound?

Activities:

- a) Have students search within the thematic areas of the website to identify important events that have influenced composers. Using storyboards, posters, or other visual and audio presentations, ask students to describe the event and to illustrate how the composer has

represented the event in music. Does the music represent the event?
Some examples to explore include:

1. The building of the Canadian National Railway (Chan, *Iron Road*)
2. The Chernobyl disaster (Levkovich, *There is no end to my sorrow*)
3. The history of the Armenian peoples (Shoujounian, *Sourp Katch*)
4. The UN's failed peacekeeping mission in Rwanda (Murphy, *Dallaire*)
5. Political protests in Argentina (Llugdar, *Sentir de Cacerolas*)
6. A cultural celebration in Greece (Karabekos, *Rhapsody Thessaloniki*)
7. Biblical events (Anhalt, *The Tents of Abraham*)
8. The struggle for independence in Macedonia (Neceski, *The Regnant Republic*)
9. A personal account of the tragedies of Nazism (Morawetz, *From the Diary of Anne Frank*)
10. The African Apartheid (Kloppers, *Reflections*)

4. Culture

Understanding a culture that is entirely different from the Canadian one is often difficult. Identifying Canadian culture is also a difficult task. How do cultures intersect in Canada's multicultural context?

Discussion:

- a) What is Canadian culture?
- b) How do we participate in creating or fostering Canadian culture?
- c) How is Canadian culture different from the culture of other countries?
- d) Are there traditions and/or elements of Canadian culture that come from elsewhere?

Activities:

- a) Create a scenario in which the students would be asked to organize a musical event (concert, festival) to represent a specific culture. Encourage them to use musical examples, photos, and other artefacts from the composers' mini-sites to promote this event (in print, in media, in person – as appropriate). Listen for musical examples that could be used to promote the event.
- b) Explore how landscape affects musical composition and cultural production. Have students check out the 'Reflecting Canada' category for ideas. Canadian landscapes and climates influence where people live and

what they find intriguing about living in Canada. Search across the website to find specific examples of landscape influences. Listen to the piece of music, search the other artefacts associated with the music (especially the program notes and composer interviews) and describe, draw or show how geography is represented in the music. Some examples include:

1. Sunrise on the ocean (G. Lee, *Kayagum Concerto*)
2. A soundscape of the streets of Tel Aviv (Tsabary, *In the Eye of the Believer*)
3. A South African landscape (Forsyth, *Sketches from Natal*)
4. A park in Toronto (Ogborn, *Second Nature*)
5. An abstract image (Kasemets, *Timepiece*)
6. The rugged New Brunswick landscape (Kalnins, *New Brunswick Rhapsody*)
7. The artwork of Emily Carr (Skarecky, *Emily, the Way You Are*)
8. A Russian Village (Zuckert, *Evening in a Russian Village*)

Selected Resources

There are hundreds of places to find information on Canadian music and its history – on traditional music, classical compositions, and popular sounds, and on film, internet sites, and recordings. The most recent and thus far the most inclusive book is Elaine Keillor’s “Music in Canada” (2006). Reference lists in this book, and in the others listed below offer you a world of resources for learning about music in Canada. Open your ears, open your eyes, open your minds to this amazing country!

Carruthers, Glen, and Gordana Lazarevich, eds. 1996. *A Celebration of Canada’s Arts 1930-1970*. Toronto: Canadian Scholar’s Press.

Kallmann, Helmut. 1960. *A History of Music in Canada 1534-1914*. Toronto: University of Toronto Press.

Kallmann, Helmut, and Gilles Potvin, eds. 1992. *Encyclopedia of Music in Canada*. 2nd ed. Toronto: University of Toronto Press; updated edition at www.thecanadianencyclopedia.com.

Keillor, Elaine. 2006. *Music in Canada: Capturing Landscape and Diversity*. Montreal & Kingston: McGill-Queen's University Press.

McGee, Timothy J. 1985. *The Music of Canada*. New York: Norton.

Selected Internet Sites

Canadian Heritage / Patrimoine canadien

<http://www.pch.gc.ca/>

The Canadian Encyclopedia

<http://www.thecanadianencyclopedia.com/>

Library and Archives Canada

<http://www.collectionscanada.gc.ca/>

CBC Radio

<http://www.cbc.ca/>

Histor!ca

<http://www.histori.ca/default.do?page=index>

National Film Board

<http://www.nfb.ca/>

Virtual Museum of Canada

<http://www.virtualmuseum.ca/>

Selected Glossary

Acoustic can refer to music that is not amplified (i.e. acoustic guitar), or to the sound properties of a room.

Air is a song or tune.

Aleatoric music has been composed with an element of chance, in that certain decisions about the composition are left up to the performers.

Andante is a tempo marking that means 'at a walking pace'.

Atonal music is music in which no definite tonal or key centre (prevailing harmony) is observed.

Apartheid is a term that refers to the discriminatory practices of the white minority governments in South Africa from 1948-1994.

Arpeggios consist of all the notes of a chord played separately in ascending and/or descending order. For example, an ascending C major arpeggio would consist of the notes C, E, G, C.

Avant-garde is a term possibly borrowed from the French the military term 'avantgarde' that means 'at the vanguard', or 'at the forefront of activity'.

Baritone is the name of the second lowest male voice type.

Buddhist chant is a religious and musical practice common to most Buddhist groups around the world. Generally it involves reciting liturgical Buddhist texts as a way of preparing the mind for meditation.

Byzantine refers to the culture of the Roman Empire that had extended into the Middle Ages, with its centre at Byzantium (later called Constantinople).

Chamber Music is music written with one performer (player or singer) playing each musical part (unlike orchestral and choral music in which several musicians may perform the same music).

Chamber opera is opera of modest dimensions and for modest resources—usually opera for a few soloists with a smaller orchestra. There is typically no chorus in a chamber opera, and it is a shorter work than a full-length opera.

Chinese opera is a form of historic music theatre of which there are several types. Usually, masks and gestures help to tell the stories that are typically based on historical Chinese novels and events.

Chorale is a hymn tune, usually associated with the Protestant Church.

Chromatic is a word used to describe the use of raised or lowered notes in a melody or harmony that are not the normal notes of the scale or chord; i.e., notes that lie outside of the pitches in the prevailing diatonic scale or key. The chromatic scale is a progression of notes in semitones or half steps and therefore contains twelve notes per octave.

Classical Music is commonly used to describe composed concert music, as distinct from improvised 'jazz' music or 'popular' music such as 'rock and roll' or 'rap'.

Communism is the name for the political ideology in which all citizens of a society are equal, and all have equal ownership over the means of production and property.

Concerto is a piece of music for a solo instrument with an orchestra.

Contemporary Music is a term used specifically to describe the newest of musics, that is music written in recent years.

Contrabass is another term for the double bass, the lowest pitched member of the violin family. It has four strings tuned in fourths (E-A-D-G).

Diatonic is a designation for the notes of the major or minor scales, as opposed to the chromatic scale. The term diatonic is also applied to a melody or harmony that is confined to the notes of the prevailing key (i.e., diatonic melody, diatonic harmony).

Dissonance is the antonym to consonance; a term referring to elements of music that are discordant or jarring to the ear.

Dodecaphonic literally means ‘12 tones.’ The term describes music built on a series of twelve tones, arranged in a specific order and all having equal status. There is no tonic, for example, in dodecaphonic music.

Duet is a composition in two parts or for two performers.

Eclecticism is a term used to describe music created from several distinct musical styles, or in which one or more pre-existing sources are re-cast using contemporary techniques.

Electroacoustic is a broad description applied to music in which some aspect of the work is created using electronic means.

Ensemble refers to a group of performers playing together.

Extramusical is a description of elements that exist outside of the music, typically in the form of associations that the listener can make with the music to guide their listening.

Fado is a highly emotional and expressive Portuguese vocal and dance genre.

Fanfare is a flourish played by brass instruments, usually for celebratory or militaristic purposes.

Francophone means ‘French-speaking’; most of the population of Quebec, for example, is francophone.

Fugue is a contrapuntal composition in which each voice enters successively with a theme, in imitation of one another. Bach wrote the most intricate and famous fugues for organ.

Globalization is the name for the social and economic phenomenon in which local elements of culture become global. For example, the popularity of “world music” is due largely to the globalization of the record industry in the mid 1990s.

Guzheng is an old Chinese instrument from the zither family—a parent instrument to the Japanese koto.

Habanera is a slow Cuban dance associated with flamenco.

Haiku is a form of Japanese poetry, consisting of 17 morae (stresses) in lines of 5, 7, and 5 morae consecutively.

Harmonics is the term given to the very high notes produced, for example, by lightly pressing on the strings while bowing the violin. These tones are frequencies that are successive integer multiples of the fundamental pitch.

Harmony refers to the simultaneous sounding of notes, in contrast to the linear progression of notes in melody.

Heterophony is music in which a single melody is varied slightly by voices singing simultaneously.

Huacas are revered places or objects in Andean culture.

Immigration refers to the process of relocating from one country to another.

Imperialism usually refers to the conquest of one geographical region by a powerful nation, with the aim of acquiring resources, land, and expanding political boundaries.

Improvisation implies creating music spontaneously rather than performing from a precisely written score.

Indeterminacy or indeterminate music is music in which some element of the composition or performance is left to chance; other terminologies used to describe this technique are 'chance music' or 'aleatoric music'.

Indigenous is a term used to describe a population of people who inhabited a land long before others came. The term 'indigenous' in Canada, for example, refers to the numerous communities of Aboriginal people who lived in Canada long before the French and English settlers appeared.

Intercultural is a term used to describe the interaction of different cultural groups or elements.

Intonation can refer to the initial chanting of a phrase of music by a leader before others sing it. It can also refer to the degree to which musicians play or sing in tune.

Klezmer is a term that refers to Ashkenazi Jewish musicians in the European diaspora, whose musics have absorbed local elements.

Legend is a kind of narrative or story, often preserved by oral transmission through generations. Legends are thought of as being connected to historical events which have significance to the culture in which they originate.

Libretto is the text (story, poem, etc.) of a dramatic music that is sung or spoken in performance.

Mandolin is a small, fretted string instrument that is plucked.

Marimba is most often applied as a term to refer to a commercially manufactured orchestral xylophone, though its origins are in Latin America and Africa.

Medley is a term used to describe a composition in which a variety of well-known tunes are strung together.

Microtone is an interval between two notes that is smaller than a half step, such as a quarter tone or sixth tone.

Minimalism is a term borrowed from the art world of the mid-twentieth century and applied to music characterized by a deliberate simplicity of harmony, melody, and rhythm. The fundamental components of Minimalism are extreme reduction and simplicity of means, and repetition.

Minyo refers in this case to a Japanese accompanied folk song, whose features will vary according to the region of its origin.

Mixed Media is used to describe a composition that includes both electronic and acoustic elements.

Modal harmony is used to define harmony that is not based on major or minor keys, but that is founded on the medieval church modes. There are essentially four

basic church modes, each made up of diatonic notes and starting on D (Dorian mode), E (Phrygian mode), F (Lydian mode), and G (Mixolydian mode).

Modernism is a complex term. Generally, it refers to the massive changes that occurred within Western society in the late nineteenth and early twentieth century, primarily as a result of the emergence of industrial society.

Movement refers to the single pieces of a larger composition, as in a symphony with four movements.

Multilingual is a term describing a text that is comprised of more than one language.

Multimedia is a term that refers to media that combines various content forms, including text, images, animation, etc.

Musique concrète is a term coined by French engineer Pierre Schaeffer in 1948 to describe music created from the recording of natural sounds.

Natal is the name of a former South African province.

Nationalism refers to the sense of belonging to a nation. The nation is comprised of individuals with (allegedly) similar pasts, values, and goals.

Nazi is a term that describes followers of Adolf Hitler's political regime during his dictatorship in Germany between 1933-1945.

New Canadian is a term sometimes used to describe Canadians who were born outside of Canada, but who have completed the immigration process that allows them to live in Canada as citizens.

Octave is a term that describes the collection of eight notes that make up a scale (think: do, re, mi, fa, sol, la, ti, do).

Opera is a drama or play with scenery, acting, singing and other music.

Oratorio is a composition for solo voices, chorus and instruments (without acting, costumes, or sets) that is based on a story from a sacred text and is performed in a concert setting.

Ornamentation refers to the musical embellishments that a performer might add to a piece of music in order to decorate it and express one's individuality in the music.

Pentatonic scale is a scale of only five different notes, and distinguished from the diatonic scale (which has seven notes) or the chromatic scale (which has twelve). The pentatonic scale is common in the music of several Chinese, Scottish, African, and other indigenous cultures.

Piccolo trumpet is a very high pitched trumpet developed in the late nineteenth century. It is the smallest member of the trumpet family.

Pizzicato is the name of the technique used while plucking a string instrument, rather than bowing it to produce sound.

Polystylistic is the convergence of styles (of music) in one work.

Prelude is a composition written to be performed as an introduction.

Program(me) Note is a short historical or descriptive essay that is written to increase the listeners' understanding of a musical composition.

Qin is a 7-string zither—China's oldest known instrument.

Refugee is a term referring to an individual who has fled their home country, usually as a result of political strife.

Requiem is a musical genre based on the Roman Catholic Mass for the Dead, usually intended for concert performance rather than liturgical use.

Rubato is the expressive manipulation of tempo. A typical example involves the flexible slowing at the ends of phrases in Romantic-era compositions.

Serialism is the practice of ordering elements of a composition and structuring the composition around the ordered succession of these elements (i.e. a tone row).

Shamisen is a non-fretted three-stringed Chinese instrument that is plucked with a plectrum.

Sonata is a musical form in more than one movement and written for a single instrument or for a solo instrument with (usually piano) accompaniment.

Soundscape means, literally, 'sonic environment'. R. Murray Schafer introduced the concept of Soundscapes in the 1970s, to bring awareness to the unique sounds in the environment and as a starting point for the creation of compositions out of these elements.

Staccato is the name for the short articulation in which notes are separated from one another by silence.

String Quartet is a chamber ensemble of four string instruments, usually consisting of two violins, viola and cello.

Sufism is the individually practiced, mystical aspect of the Islam faith.

Suite is an instrumental composition of several dance-inspired movements.

Tango is an Argentine dance that has elements of the Habanera but is in a faster rhythm.

Tankas are Japanese poetic forms with five lines comprised of 5, 7, 5, 7 and 7 syllables respectively. These poems are usually about love or nature.

Texture is a term used in music to describe the blending of concurrent musical sounds and melodies in a composition. For example, a polyphonic texture is made up of simultaneous melodic lines; a homophonic texture is chordal. The word 'texture' is also used to describe the density of concurrent sounds, as in a thin or thick instrumental texture.

Tibetan bells are ceremonial hand bells used in rituals to balance oneself and one's surroundings.

Timbre refers to the particular quality of sound of an instrument or voice.

Tonal music refers to music that adheres to a particular 'tonic', or key structure, either major or minor.

Tone Poem is a single-movement symphonic genre, in which an extramusical element is communicated.

Torah is the name for all of the founding texts—both oral and written—of Judaism.

Turangawaewae is a Maori concept referring to places in the world where we feel empowered or connected. Literally, it means ‘a place to stand’.

Trio is a composition in three parts or for three performers.

Virtuoso refers to a performer who has an exceptional talent.

Vocal ornamentation refers to the act of adding melodic embellishment to a melody in order to vary it from its original.

Yangqin is a Chinese dulcimer played by striking the strings with a hammer.

Zen Buddhism is a school of Buddhism centered around the act of meditation, in order to attain the path of enlightenment.

Zoltán Kodály is a Hungarian composer, ethnomusicologist and folk song collector, who took the study of folk tales and song collection seriously. He developed a set of educational principles for music teaching, known internationally as the Kodály method.

Zulu is the most populous ethnic group in South Africa, who suffered discrimination from the state under Apartheid.